

and a visit to some large English, steel works. An American version of the same "book was made by a person who did not take that precaution, with the result that it literally bristled with technical errors. When one considers the vast range of Zola's subjects, it must "be obvious that the work of translating his books amounts to little less than a liberal education. The writer must confess that for Ms part he learnt a great deal by the work, so that if he conferred no particular advantage on Ms readers lie at least "benefited himself.

In previous chapters some mention has been made of Zola's repeated efforts as a playwright, and as after 1893 lie only penned some *libretti* for the music of his friend, M. Bruneau, one may here add a few words respecting his plays. None of those which he wrote without assistance proved a success, though he often claimed that some of the public were favourable to "Le Bouton de Rose," which, said he, was damned mainly by the critics. On the other hand the stage-craft of M. Busnach made a success of "L'Assommoir" and of one or two other adaptations. In all probability the correct view to take of Zola's writings for and about the French stage is that their influence, however considerable, was chiefly indirect. Realism has come to dramatic literature — on which the novel always reacts — but the younger French dramatists rightly regard M. Henri

Becc[ue] as their more immediate sponsor. At the same time several things that Zola desired to see have come to pass ; a good many of his philosophical and social ideas are to be found in the contemporary French drama. Now and again they appear somewhat conspicuously, as in M. Octave Mirbeau's play "Les Mauvais Bergers," and in some of the works of M. Brieux.